



THE RICHARD B. FISHER CENTER
FOR THE PERFORMING ARTS AT BARD COLLEGE

Henrik Ibsen's
The Wild Duck

In a new version by David Eldridge

July 13–24, 2011

About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space; and in the 220-seat Theater Two, which features a flexible seating configuration. The Center is home to Bard College's Theater and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, operetta, film, and cabaret; and the Bard Music Festival, which celebrates its 22nd year in August, with "Sibelius and His World."

The Center bears the name of the late Richard B. Fisher, the former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

The Richard B. Fisher Center for
the Performing Arts at Bard College

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Henrik Ibsen's
The Wild Duck

In a new version by David Eldridge

Sosnoff Theater

July 13, 17, 20, and 24 at 3 pm

July 14–16 and July 21–23 at 8 pm

Running time for this performance is approximately 2 hours and 30 minutes,
with one 15-minute intermission after Act IV.

Generous support for this program is provided by Martin and Toni Sosnoff.

*The use of recording equipment or the taking of photographs during the performance is
strictly prohibited.*

Henrik Ibsen's **The Wild Duck**

In a new version by
David Eldridge

Cast (in order of appearance)

Håkon Werle	Tom Bloom*
Gregers Werle	Dashiell Eaves*
Old Ekdal	Peter Maloney*
Hjalmar Ekdal	Sean Cullen*
Gina Ekdal	Mary Bacon*
Hedwig	Rachel Cora*
Mrs. Sørby	Kristin Griffith*
Relling / Mr. Balle	Liam Craig*
Molvik / Mr. Flor	Sidney Williams*
Pettersen	Michael Puzzo*
Jensen	Kirk McGee*

Director	Caitriona McLaughlin
Set Designer	John McDermott
Costume Designer	Kaye Voyce
Lighting Designer	Jane Cox
Projections Designer	Aaron Rhyne
Original Music and Sound	Ryan Rumery
Assistant Director	Clare McKenna
Dramaturg	John Michael DiResta
Stage Manager	April Ann Kline*
Assistant Stage Manager	Lauren McArthur*
Student Production Assistant	Disraeliza Flores

Casting by Calleri Casting

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsunion.org.

The 2011 SummerScape season is made possible in part through grants from the National Endowment for the Arts, the New York State Council on the Arts, the Consulate General of Finland in New York and the Ministry for Foreign Affairs of Finland.

Additional support has been provided by the Jane and Aatos Erkkö Foundation, and The Barbro Osher Pro Suecia Foundation.

This season is also presented thanks to the generous support of the Boards of the Richard B. Fisher Center for the Performing Arts at Bard College and the Bard Music Festival, and the Friends of the Fisher Center.

The producers would like to thank Daedalus Design & Production, Inc., and 4Wall Entertainment for their assistance with this production.

Synopsis

Håkon Werle throws a grand party for his son, Gregers, who has returned home after a long absence. At the party, Gregers learns that his father arranged the marriage of their former servant, Gina, to Gregers's estranged but beloved friend, Hjalmar Ekdal. Gregers grows enraged, recalling secrets about his father that have long tormented him, and leaves to stay at a hotel.

Gregers visits Hjalmar and Gina, and decides to rent their extra room. Hjalmar's father, Old Ekdal, was implicated in a business scandal that led to the family's financial demise. Hjalmar now spends most of his time working on an undisclosed invention while struggling to provide for his and Gina's daughter, Hedvig, who is slowly going blind. In the attic of the Ekdal home Hedvig cares for a wild duck that is convalescing from a bullet wound caused by a hunter's gun.

In the course of Gregers's stay with the Ekdals, more secrets emerge, leading to a crisis of faith within Hjalmar that shakes the foundation of his family. Hjalmar must decide whether to perpetuate a domestic bliss based upon lies, or to take arms against duplicity and face the consequences of honesty.

Notes on the Program

Truth and Consequences

by David Eldridge

“Why are you raking up all these things—things that have taken years off of my life?” So says Håkon Werle to his son Gregers in the final scene of the first act of Henrik Ibsen’s 1884 play *The Wild Duck*. Gregers, it seems, is seeking out some sort of hidden truth.

Here in 2011 we don’t often question whether it’s right to tell the truth, or ask at what cost to ourselves and others we tell the truth. Modern life is a multiplicity of narratives that put our lives “out there.” Whether on Facebook or on talk shows, in blogs or in newspaper columns, we constantly seem to be saying, This is who I really am and this is my authenticity. Convinced of the value (or veracity) of therapeutic processes, we act on the received wisdom that there’s no skeleton in any cupboard that isn’t worth airing, and that airing it is, in and of itself, valuable. In these public narratives that we all participate in daily, no one seems to ask very often whether we ought to protect our privacy more, or whether honesty is always the best policy, or whether the myths that sustain us in life, through good times and bad, might not be necessary and valuable.

Ibsen himself was very interested in the idea of the “life-lie,” or those myths that sustain us, and in his four great prose plays before *The Wild Duck* there is an unerring quest for the truth. Ibsen declared that there should be a “revolution of the human spirit,” and his great, younger admirer, the poet Georg Brandes, said that “truth and freedom are one and the same.” These twin rallying cries, says scholar Bjørn Hemmer, formed “the ideological basis for that quartet of realistic social plays which Ibsen published in the years between 1877 and 1882: *Pillars of Society*, *A Doll’s House*, *Ghosts*, and *An Enemy of the People*.” Moreover, the “target is a Victorian society with its facade of false morality and its manipulation of public opinion.” In each of these plays, it is the defenders of this society who are least free. Their hypocrisies and sustaining false myths are exposed, and in *An Enemy of the People* it is a whole community that seems to be in thrall to a devastating self-deception, as they refuse to accept the truth of the contamination of the waters in the town’s baths. The truth, it seems, is a morally good force in these plays. And yet *The Wild Duck* throws everything up in the air. As critic Charles Spencer reflects, “Again and again in his work, Ibsen shows the damage that lies and deception inflict on individuals, families and communities, and holds up truth as the great good to which we should all aspire. [In *The Wild Duck*], however, he reveals just how destructive the truth can be.”

While working on *The Wild Duck*, Ibsen wrote to the young poet Theodor Caspari, “I have long ceased to make universal demands on people because I no longer believe that one

has any inherent right to pose such demands. I believe none of us can have any higher aim in life than to realise ourselves in spirit and in truth. That in my view is the true meaning of liberalism and that is why the so-called liberals are in so many ways repugnant to me.” His Gregers Werle is just such a “so-called liberal,” making “universal demands” of people and in the process destroying their illusions and their happiness. In *The Wild Duck* Ibsen also gives us Gregers’s ideological opposite in the character of Dr. Relling, who believes that “if you take away the life-lie from an ordinary man then you take away his happiness as well.” As Toril Moi observes, “Ibsen placed no mouthpiece for himself in *The Wild Duck*” as there is embodied in Stockman in *An Enemy of the People*. “Instead of lecturing us he [makes] us look at the child. At the center of *The Wild Duck* there is a frightened, loving child struggling and failing to make sense of words and the world.” And it is the child who suffers most, caught between the real consequences of Gregers’s idealism and Relling’s “life-lies.” Moi believes that *The Wild Duck* is Ibsen’s “most moving play. In its harrowing exploration of a father who cannot even begin to acknowledge his true relationship to his daughter, *The Wild Duck* reminds me of *King Lear*.”

Moi’s observation made me smile when I first came across it in her excellent *Henrik Ibsen and the Birth of Modernism* because there is a more prosaic link between these two plays for me. As an undergraduate at Exeter University, I first wanted to be a director, and in the spring and summer of 1993, at the end of my first year, I spent many hours reading plays to try and find some I wanted to direct. I had studied *King Lear* at school before university and I knew it was a play I’d love to direct, but the idea of doing such a massive production at university with my fellow students seemed practically impossible. So I had to find something else. I did most of my play reading in the municipal library in Exeter City Centre. As luck would have it, one of the librarians was an ex-actress who shamelessly followed her own enthusiasms and kept a play collection much more generous than that in the university library. I read Harold Pinter, Robert Holman, Caryl Churchill—and I also read August Strindberg and Ibsen.

I lapped up *A Doll’s House* and *Ghosts*, but the play that really captured my imagination was *The Wild Duck*. With its large cast and attic setting it, too, seemed an impossible prospect for me to put on at university; but all the same, I was enthralled. As a scholarship boy from a working-class background, I found the portrait of the entwined fortunes of one wealthy family and one down-at-luck family appealing. The magical and disturbing world of the Ekdals’ loft intrigued me. The play seemed much funnier, too, than some of Ibsen’s other plays. Ibsen himself called the play a tragicomedy, and his masterful use of dramatic irony, particularly in the characterization of Hjalmar Ekdal, paints a picture of human frailty and self-deception that is essentially comic. George Bernard Shaw famously described the experience of *The Wild Duck* like this: “You forget that you are in

a theatre; to look on with horror and pity at a profound tragedy, shaking with laughter all the time at an irresistible comedy.”

I didn’t become a director and instead began writing, but I never forgot *The Wild Duck*. It was thrilling to be given the opportunity by London’s Donmar Warehouse to write a new English version of the play, which premiered there in December 2005. And working on *The Wild Duck* also marked the beginning of a longer-lasting relationship with Ibsen’s work, as I’ve since written a new version of *John Gabriel Borkman*, for the Donmar in 2007, and *The Lady from the Sea*, for the Royal Exchange in Manchester in 2010. It’s hard for me to say exactly how Ibsen has influenced my own original playwriting, but academics and critics suggest that he has. The scholar (and fellow playwright) Dan Rebellato says my play for the Almeida Theatre, *The Knot of the Heart*, “is in the tradition of Scandinavian naturalism.” London theater critic Paul Taylor, writing about my latest play, *The Stock Da’wa* (Hampstead Theatre Studio), explores the influence of *The Wild Duck* in particular on the writing of that play: “Without losing any of his own distinctive playwriting personality, Eldridge has fashioned a situation that speaks to our time. His equivalent of Gregers is Paul, a thirtysomething English guy who fetches up, after years of estrangement, at the home of the woman who, in his schooldays, had been an alternative mother to him. With her is the gay male teacher who had always had a soft spot for him. The twist is, Paul is now a born-again Muslim and there is something suspicious about his bag.

“It’s a blackly comic piece of which you feel Ibsen would have approved—both for the Ibsen-ite skill with which it makes recollections of the past impinge on the present like quietly momentous deeds, and for the way it exposes the puritan hypocrisies of fundamentalism and how easily the truth can be used as a very dubious weapon. This is the way to honour the Ibsen spirit. Christopher Ricks once said, when discussing Bob Dylan, that, ‘I didn’t discover Dylan; Dylan discovered me.’ It’s a nice way of saying that we discover ourselves in great and enduring art. More than the rather empty updated Euro-productions of his works, Eldridge’s *The Stock Da’wa* reminds us of why it is fair to say that Ibsen is our contemporary.”

Who's Who

Caitriona McLaughlin Director

Caitriona McLaughlin divides her time between her native Ireland, London, and New York. She is the director of *Irish Blood, English Heart* by Darren Murphy, currently running at London's Trafalgar Studios, and is returning to SummerScape after directing last season's *Judgment Day* by Ödön von Horváth. Other recent credits include *Bottom of the World* by Lucy Thurber, at the Atlantic Theater Company; *Still, the Blackbird Sings* by David Duggan, at the Derry Playhouse; and Thurber's *Killers and Other Family*, at Rattlestick Playwrights Theater. McLaughlin is interested in both new writing and classics. She previously directed a site-specific production of *The Recruiting Officer* for the Blue Eagle George Farquhar Theatre Festival, in Northern Ireland, and the London productions of *The Shadowbox* (Southwark Playhouse); *Frank Pig Says Hello, Lullabies of Broodmore*, and *Masks & Faces* (Finborough Theatre); and *Roman Nights* and *Modern Man* (New End Theatre). She was awarded a Clore Fellowship in 2007.

John McDermott Set Designer

John McDermott moved to New York City from Seattle 11 years ago and has designed the sets for the world premieres of plays by Sheila Calaghan, Will Eno, Gina Gionfriddo, A. R. Gurney, Noah Haidle, Harry Kondoleon, Craig Lucas, Winter Miller, Adam Rapp, Jonathan Reynolds, Mark Schultz, Elizabeth Swados, Lucy Thurber, and Craig Wright, among others. He has worked with the director Bartlett Sher on *Uncle Vanya*, *Three Sisters*, *The Singing Forest*, and *Prayer for My Enemy*; Adam Rapp on *Bingo with the Indians*, *Cagelove*, *American Sligo*, and *Classic Kitchen Timer*; and Kip Fagan on *Skin*, *Recess*, and *Limbo Tales*, as well as Dexter Bullard, Anders Cato, Caitriona McLaughlin, Jim Simpson, Ted Sod, Mark Wing-Davey, and Chay Yew. He has designed sets for productions at the Atlantic Theater Company, Epic Theatre Ensemble, The Flea Theater, Juilliard Theater, La MaMa, New York Theatre Workshop (NYTW), Playwrights Horizons, Rattlestick Playwrights Theater, Long Wharf Theatre, Intiman Theatre, The Empty Space, and South Coast Repertory. McDermott was associate designer at the Seattle Repertory Theatre from 1995 to 2000. He was associate designer for the world premieres of *The Light In the Piazza*, directed by Craig Lucas (Intiman), and *Homebody/Kabul*, directed by Declan Donnellan (NYTW). He was nominated for a Henry Hewes Award for his work on *The Singing Forest*, directed by Mark Wing-Davey (Public Theater), and an IT Award for *The House of Blue Leaves*, directed by Ted Sod (T. Schrieber Studio). McDermott holds an M.F.A. from the University of Washington.

Kaye Voyce Costume Designer

Kaye Voyce has previously designed costumes for the SummerScape productions *Judgment Day*, *The Elliott Smith Project*, *Rocket to the Moon*, and *Osud*. Recent projects

include Richard Maxwell's *Neutral Hero* (Brussels, Vienna, Hamburg, and Berlin), Daniel Fish's *Tom Ryan Thinks He's James Mason...* (The Incubator), *A Quiet Place* (New York City Opera), *After the Revolution* (Williamstown Theatre Festival and Playwrights Horizons), *Der Menschenfeind* (Staatstheater Braunschweig), and *The Bacchae* (Public Theater / Shakespeare in the Park). Upcoming projects include *A Doll's House* (Williamstown) and a new piece choreographed by Trisha Brown, premiering this fall in Paris.

Jane Cox Lighting Designer

Jane Cox is a lighting designer based in New York City. Her New York theater experience includes designs for the Roundabout Theatre Company, Manhattan Theatre Club, Brooklyn Academy of Music, Playwrights Horizons, and Second Stage Theatre, among many others. Her regional and international theater credits include designs for the Guthrie Theater, the Oregon Shakespeare Festival, the McCarter Theatre, The Corn Exchange Theatre Company in Ireland, and the National Theatre in London. Recent opera designs include *Don Giovanni* for the New York City Opera; *Cenerentola*, *Faust*, *Elephant Man*, and *Lakme* for the Minnesota Opera; and *The Consul* and *Kiss Me Kate* for Glimmerglass Opera. She has long-term collaborations with choreographers Doug Varone and Monica Bill Barnes. Cox grew up in Ireland and studied music and theater at London University. She has an M.F.A. in theater design from New York University, and she teaches design at Princeton. Her previous lighting designs for SummerScape include 2010's *Judgment Day*, directed by Caitriona McLaughlin; and 2005's *Rocket to the Moon*, directed by Daniel Fish.

Aaron Rhyne Projections Designer

Aaron Rhyne is a video artist, designer, and director. His projection design credits include *Jerry Springer: The Opera* (Carnegie Hall, The Sydney Opera House) and, Off-Broadway, *Graceland* (Lincoln Center Theater), *All New People* (Second Stage Theatre), *Spirit Control* (Manhattan Theatre Club), Taylor Mac's Obie Award-winning *The Lily's Revenge* (HERE Arts Center), and *Dutchman* (Cherry Lane Theatre). His regional theater credits include *Bonnie and Clyde* (La Jolla Playhouse, Asolo Repertory Theatre), *Whisper House* (Old Globe Theatre), the current revival of Stephen Schwartz's *Working* (Old Globe, Asolo Rep, Broadway in Chicago), *The Civil War* (Ford's Theatre), *Welcome to Arroyo's* (Old Globe), *The Last Five Years* (Asolo Rep), and *Academy* (Maltz Jupiter Theatre). Additionally, Rhyne creates and directs content for various television projects, including NBC's *The Marriage Ref*. He is a graduate of Fordham University. www.aaronrhyne.com

Ryan Rumery Original Music and Sound

Ryan Rumery is a musician and composer living in Brooklyn, N.Y. His Broadway credits include the one-man show *Thurgood*, starring Laurence Fishburne, at the Booth Theatre.

Off-Broadway, his recent work includes original music for *Urge for Going* (Public Theater); *Three Sisters*, *Orlando*, *The Forest*, and *Uncle Vanya* (Classic Stage Company); *A Bright New Boise* (Wild Project); *The Emperor Jones* (Irish Repertory Theatre); *Precious Little* (Clubbed Thumb); and *End Days* (Ensemble Studio Theatre); and sound design for *4000 Miles* (LCT3); *Blind* (Rattlestick Playwrights Theater); *Neighbors* (Public Theater); *Gruesome Playground Injuries* and *Let Me Down Easy* (Second Stage Theatre); and *Back Back Back* (Manhattan Theatre Club). Regionally, he has worked with the Cincinnati Playhouse in the Park, Actors Theatre of Louisville, Baltimore CenterStage, Kennedy Center for the Performing Arts, Long Wharf Theatre, The Shakespeare Theatre Company, Hartford Stage, Westport Country Playhouse, Alley Theatre, Kansas City Repertory Theatre, La Jolla, Trinity Repertory Company, Geffen Playhouse, and Woolly Mammoth Theatre Company. His film credits include *SynchrONyCity*.
www.ryanrumery.com

Clare McKenna Assistant Director

McKenna trained and worked with Philippe Gaulier in Paris and London. Her work as a movement director has included choreographing large chorus groups and stage fights and helping actors through character work, for shows such as *A Tale of Two Cities* and *Animal Farm* (Crescent Theatre, Birmingham, England), *The Roman Bath* (Arcola Theatre, London), and, more recently, *Irish Blood*, *English Heart*, now playing at Trafalgar Studios in London's West End. Her directing work has included new productions for the Goldsmiths Musical Theatre MA shows and the London-based playwrights collective GRAFT (Pleasance Theatre). She is currently directing a new clown show that she developed at Espace Catastrophe, Brussels, after being awarded a residency there. In 2009, McKenna participated in the LABYrinth Theater Company's annual Intensive Ensemble, and returned last year as part of its Summer Intensive at Bard College. She also works as a theater workshop facilitator for the Almeida Theatre, The Old Vic, the Ambassadors Theatre Group, the Barbican Centre, and other groups in London. www.claremckenna.com

John Michael DiResta Dramaturg

John Michael DiResta is a theater director based in Chicago, and he is thrilled to be returning to SummerScape. Recent directing credits include *The Normal Heart* by Larry Kramer (Northwestern University), *Big Questions* by Lily Mooney (MasterClash 2011), *Watching the Thunder* by Adam Gonzalez (FreshPlay Festival), *Back to Society* by the MCC Theater Youth Company (Abrons Arts Center), and *Jump into the Abscess* by Eric Scholl (Where Eagles Dare Theater). DiResta was assistant director on the 2010 SummerScape production of *Judgment Day* by Ödön von Horváth, and Rattlestick's 2009 staging of *Killers and Other Family* by Lucy Thurber. From 2007 to 2010, he produced the annual

UnCensored performance series and FreshPlay Festival for New York's MCC Theater Youth Company. He is currently an M.F.A. candidate in directing at Northwestern University.

April Ann Kline Stage Manager

Some of April Ann Kline's favorite New York credits include *A Child's Christmas in Wales*, *Candida*, *After Luke / When I Was God*, *Gaslight*, and *Defender of the Faith* (Irish Repertory Theatre); *Wife to James Whelan* (Mint Theater Company); *This Wide Night* (Naked Angels); *Pure Country*, staged reading (Randall Wreghitt); *The Dishwashers* (Shiloh Productions); *An Oresteia* (Classic Stage Company); *Dust* (Gindi Theatrical Management); *The Bully Pulpit* (South Ark Stage); *Cambodia Agonistes* and *Kwatz: The Tibetan Project* (Pan Asian Repertory Theatre); *Hamlet* and *The Duchess of Malfi* (Kings County Shakespeare Company); *The Romance of Magno Rubio* and *No Foreigners Beyond This Point* (Ma-Yi Theater Company); *The Cook* (INTAR Theatre); and *An Immaculate Misconception* (Primary Stages). Among her regional credits are *The Band's Visit* (Hartford Stage's Brand:NEW reading series); *The Romance of Magno Rubio* (Long Wharf Theatre); and *The Retreat from Moscow*, *The Dishwasher*, and *Skylight* (Chester Theatre Company). Kline holds a B.A. in writing with a minor in theater from Susquehanna University and is a member of Actors' Equity.

Lauren McArthur Assistant Stage Manager

Lauren McArthur's New York theater credits include *What the Public Wants*, *The Wife to James Whelan*, *So Help Me God!* and *Is Life Worth Living?* for the Mint Theater; *The Laramie Project* and *The Laramie Project: 10 Years Later* tour (Tectonic Theater Project); *This Side of Paradise* (Culture Project); *Life in a Marital Institution* (59E59 Theaters and SoHo Playhouse); *American Journalero* (Working Theater); *Widows* (59E59/Reverie); *The Kids Left, the Dog Died, Now What?* (New York Musical Theatre Festival); *Savage in Limbo* (The Process Group); and *The Program* (FringeNYC). McArthur was production designer on the film *Wunderkind*, directed by Lauren Rosen. She is a proud member of Actors' Equity.

Calleri Casting (James Calleri, Paul Davis, Erica Jensen)

Calleri Casting's Broadway theater credits include *33 Variations* (with Jane Fonda), *Fuerzabruta* (from the creators of *De la Guarda*), *A Raisin in the Sun*, *Chicago*, and James Joyce's *The Dead*. The agency has worked with Playwrights Horizons for the past 10 seasons, casting *Betty's Summer Vacation*, *Lobby Hero*, *Small Tragedy*, *Goodnight Children Everywhere*, and *Violet*, to name a few. For the Classic Stage Company, Calleri cast the smash hit *Venus in Fur*, *Uncle Vanya* (with Maggie Gyllenhaal and Peter Sarsgaard), and the recent *School for Lies*. Long-running productions include *Fully Committed*, *Dinah Was*, and *The Vagina Monologues* (national tour). It has been involved in casting for this summer's Williamstown Theatre Festival, as well as for the Long Wharf Theatre, Rattlestick

Playwrights Theater, The Flea Theater, Soho Rep Theatre, Naked Angels, New Georges, stageFARM, Epic Theatre Ensemble, Playwrights Realm, New York Stage and Film, and many seasons of the Summer Play Festival. The agency's television credits include *Army Wives*, *Lipstick Jungle*, *Z Rock*, *Ed*, *Hope & Faith*, *Monk*, and ABC's critically acclaimed *A Raisin in the Sun*. It cast the recent Sundance Jury Prize winner *Another Earth*, in addition to the films *The City of Your Final Destination* (Merchant Ivory), *Heights*, *The White Countess*, *Lisa Picard Is Famous*, *The Jimmy Show*, *Ready? OK!*, *Trouble Every Day*, *Peter and Vandy*, and *Armless*. Calleri Casting has received seven Artios Awards for Outstanding Achievement in Casting and is a member of the Casting Society of America.

Mary Bacon Gina

Mary Bacon has appeared on Broadway in *Rock 'n' Roll* and *Arcadia*, and Off-Broadway in *Happy Now?* (Primary Stages), *Becky Shaw* (Second Stage Theatre), and The Actors Company Theatre production of *Eccentricities of a Nightingale* (Harold Clurman Theatre). Regionally, she has appeared in *Crimes of the Heart* (McCarter Theatre), *Children* (Williamstown Theatre Festival), *The Bald Soprano* (Shakespeare Theatre of New Jersey), *Iron Kisses* (Geva Theater Center), *Twelfth Night* (Dallas Theatre Center), *Misalliance* (Old Globe Theatre), *Hazard County* (Humana Festival), and the Seattle Repertory Theatre productions of *Don Juan* (McCarter Theatre) and *The Triumph of Love* (Long Wharf Theatre). Bacon's film and television credits include *Mildred Pierce*, *The Good Wife*, *Law & Order: Special Victims Unit*, *Alexander Hamilton*, *Law & Order: Criminal Intent*, and *Johnny Zero*. She holds a B.F.A. from Carnegie Mellon University.

Tom Bloom Håkon Werle

Tom Bloom has appeared on Broadway in *Cyrano*, *Henry IV*, and *Racing Demon*. His Off-Broadway credits include *Timon of Athens* (New York Shakespeare Festival); *The Widow's Blind Date* (Circle in the Square); *All's Well That Ends Well* (Theatre for a New Audience); *Arms and the Man* (Roundabout); *The Lights* (Lincoln Center Theater); *Lips Together, Teeth Apart* (Lucille Lortel Theatre); *Mad Forest* (Manhattan Theatre Club); *The Winter's Tale* (Classic Stage Company); *Major Barbara*, *The Guardsman*, and *The Mollusc* (The Pearl Theatre Company); and *Jack's Precious Moment* (59E59 Theaters). He has appeared in the regional theater productions of *The Clean House* (Yale Repertory Theatre); *Last Gas* (Portland Stage), *The Taming of the Shrew* (The Shakespeare Theatre Company); *Ah, Wilderness!* and *'Tis Pity She's a Whore* (Baltimore Center Stage); *The Learned Ladies of Park Avenue* and *Light Up the Sky* (Hartford Stage); *Snow Falling on Cedars* (Portland Center Stage); and for the Williamstown Theatre Festival, *The Rivals* and *The Taming of the Shrew*, among many more. Other regional credits include productions at George Street Playhouse, Guthrie Theater, Huntington Theatre Company, McCarter Theatre, New York Stage and Film, and Studio Arena Theatre, among others. Bloom's film and television

credits include *The Thomas Crown Affair*, *Joshua*, *The Emperor's Club*, *The Best Thief in the World*, *Max Bickford*, *Wonderland*, *Ed*, *Law & Order: Special Victims Unit*, *Law & Order: Criminal Intent*, and *The Jury*. He has directed regional theater productions at the Abingdon Theatre Company, Capital Repertory Theater, Theatre by the Sea (New Hampshire), Caldwell Theatre Company (Florida), American Premiere Stage (assistant director), Circle Rep Lab, and Writers' Theatre, among others.

Rachel Cora Hedwig

Rachel Cora Wood is thrilled to be a part of this year's Summerscape. This recent graduate of the University of Maryland has guest starred on the Fox TV series *Past Life* and also appears in the film *National Treasure: Book of Secrets*. Her regional theater credits include *Gypsy* (Louise), *Not Now, Darling* (Mrs. Whittington), and *The Best Little Whore House in Texas* (Shy). She wants to thank her mom, dad, sister, grandma, and Jonny and his family for all their love and support. She would also like to thank Caitríona McLaughlin for the opportunity to perform in this production of *The Wild Duck*.

Liam Craig Relling / Mr. Balle

Liam Craig played Robert in the Broadway production of *Boeing-Boeing* and has appeared Off-Broadway in *The Internationalist* (Vineyard Theatre), *Aunt Dan and Lemon* (The New Group), *The Two Noble Kinsmen* (Public Theater), *Don Juan* (Theatre for a New Audience), and *Juno and the Paycock* (Roundabout Theatre Company). His regional theater credits include *The Servant of Two Masters* (Yale Repertory Theatre); *A Christmas Story* (Actors Theatre of Louisville); *The Scene* (Hartford Stage / Alley Theatre); *Rosencrantz and Guildenstern Are Dead* (The Studio Theatre); *Comedy of Errors*, *The Winter's Tale*, and *Antony and Cleopatra* (Old Globe Theatre); and *The Lady from the Sea* (Intiman Theatre). Craig has appeared on television in *Mercy*, *Rescue Me*, *Boston Legal*, *Law & Order*, and *Law & Order: Special Victims Unit*, and on film in *The Royal Tenenbaums*, directed by Wes Anderson. He holds an M.F.A. from the Graduate Acting Program at New York University.

Sean Cullen Hjalmar Ekdal

Sean Cullen appeared earlier this year in the Hartford Stage production of *Snow Falling on Cedars*, directed by Jeremy Cohen. He guest-starred this past season on *N.C.I.S.*, *Blue Bloods*, and *Body of Proof*, and in 2010 played Cmdr. William Harbison in the "Live from Lincoln Center" broadcast of LCT's Tony Award-winning *South Pacific*, directed by Bartlett Sher. He was also Bruce Willis and Tracey Morgan's boss in the film *Cop Out*, directed by Kevin Smith; Leonardo DiCaprio's father in *Revolutionary Road*, directed by Sam Mendes; and George Clooney's brother, Gene, in the Academy Award-nominated *Michael Clayton*, directed by Tony Gilroy. His Broadway credits include *Coram Boy* and the Tony Award-winning *James Joyce's The Dead*. In 2010, the *New York Times* called Cullen a "mas-

ter of the dialogue of rapidly changing emotions” in its review of his first play, *Safe Home*. A native of Buffalo, N.Y., he is a graduate of St. Bonaventure University and the Yale School of Drama.

Dashiell Eaves Gregers Werle

Dashiell Eaves is returning to Summerscape following his performance last season in *Judgment Day*, directed by Caitriona McLaughlin. He has appeared on Broadway in *A Behanding in Spokane*, *Coram Boy*, *The Lieutenant of Inishmore*, *James Joyce's The Dead, 1776*, and *The Sound of Music*. His Off-Broadway and regional credits include *Snow Falling on Cedars* (Hartford Stage); *Killers and Other Family* (Rattlestick Playwrights Theater); *Becky Shaw* (2nd Stage); *Not Waving, A Midsummer Night's Dream*, and *Street Scene* (Williamstown Theatre Festival); *The Seven* (La Jolla Playhouse); *Brendan* (Huntington Theatre Company); *The Dead and People Be Heard* (Playwrights Horizons); *Observe the Sons of Ulster Marching Towards the Somme* (Lincoln Center / Huntington Theatre Company); *Hans Christian Andersen* (A.C.T.); *25th Annual Putnam County Spelling Bee* (Barrington Stage Company); *Stomp*; and *Kim in August* (Wheeler Opera House). Eaves has appeared in the films *Arthur & the Invisibles III* (directed by Luc Besson) and *Beloved* (directed by Jonathan Demme), and on television in the HBO production *Stop Out Loud, Law & Order: Criminal Intent*, and *Third Watch*. He received his training at New York University's Experimental Theater Wing, and at the Wynn Handman Studio.

Kristin Griffith Mrs. Sørby

Kristin Griffith has appeared on Broadway in *A Texas Trilogy*, *The Oldest Living Graduate*, and *LuAnne Hampton Laverty Oberlander* (directed by Alan Schneider). Her Off-Broadway credits include *Bottom of the World* (directed by Caitriona McLaughlin) and *Jody's Mother* (Atlantic Theater Company); *Ernest in Love* and *The Master Builder* (Irish Repertory Theatre); *Stretch (a fantasia)* (The Living Theatre); and *The Holy Terror* (Promenade Theater). Griffith has also appeared in regional productions of *Snow Falling on Cedars* and *An Enemy of the People* (Baltimore Center Stage); *The House in Hydesville* (Geva Theatre Center); *Molly Sweeney* (Playmakers); *Painting Churches, Of Mice and Men*, and *Arms and the Man* (Studio Arena Theatre); *Twelfth Night* (Repertory Theatre of St. Louis); *Misalliance* (Old Globe Theatre); and *Widower's Houses, Great Catherine*, and *Thark* (Shaw Festival, Ontario). Her film work includes *King of the Hill* (directed by Steven Soderbergh), *Interiors* (directed by Woody Allen), *The Europeans* (directed by James Ivory), *Rose Hill*, and *The Long Way Home*. She has also appeared in the television series *Blue Bloods, New Amsterdam, Third Watch, Wonderland*, and all iterations of *Law & Order*. Griffith is a graduate of The Juilliard School and a member of the Ensemble Studio and Irish Repertory Theatres.

Peter Maloney Old Ekdal

Peter Maloney is an actor, director, and playwright based in New York City. He has appeared on Broadway in *West Side Story*, *To Be or Not To Be*, *Judgment at Nuremberg*, *Poor Murderer*, *Stanley*, *Hughie*, *Carousel*, *Our Town*, *Abe Lincoln in Illinois*, *Dinner at Eight*, and *Six Degrees of Separation*. His Off-Broadway credits include Lincoln Center Theater's *Our Town*; 19 productions at the Atlantic Theater Company, most recently, David Auburn's adaptation of *The New York Idea* and Lucy Thurber's *Bottom of the World* (directed by Caitríona McLaughlin); and the Ensemble Studio Theatre productions of *Pidgeon* and *Lenin's Embalmers*. As a member of Joseph Chaikin's Open Theater, Maloney performed in *The Serpent*, *Terminal*, and *Endgame*. He has acted in 49 films, including *Boiler Room*, *Requiem for a Dream*, *JFK*, *Desperately Seeking Susan*, *The Crucible*, *Washington Square*, and John Carpenter's *The Thing*. He played Uncle Red on the FX Network's *Rescue Me*. For the theater, Maloney has directed Sandra Bullock in *No Time Flat*, Kevin Bacon in *The Slab Boys*, Tommy Lee Jones in *Time Trial*, Adolph Green and Phyllis Newman in *The New Yorkers*, and Lois Smith and Thomas Gibson in *Juliet*. His plays include *Leash and Witness* (parts of his *Abu Ghraib Triptych*), published in *Best American Short Plays*; *Mandragola* (Broadway Play Publishing); and *Lost and Found*, *Pastoral*, and *Last Chance Texaco*, (Samuel French, Inc.). Maloney is a member of the Atlantic Theater Company, Ensemble Studio Theatre, Irish Repertory Theatre, and The Actors Studio. He is a Fox Foundation Fellow.

Kirk McGee Jensen

Kirk McGee's theater credits include the Off-Broadway productions *Summer 69*, *Daughter of the Regiment*, and *Criss Angel: Mindfreak; Twelfth Night* (Philadelphia Shakespeare Festival); *Lebensraum* and *The Drawer Boy* (StageWorks/Hudson); Alan Gleb's *Mombo*, directed by Bernie Kukoff (PS 21); and *For Better or Worse*, for which he was named best actor at the NYC 15 Minute Play Festival. His film credits include *Two Weeks Notice* (Castle Rock Films) and *Hot Lunch* (Appendix Productions), and he has appeared on television in *Are We There, Yet?*, *Law & Order*, *Guiding Light*, *Hope & Faith*, *Sesame Street*, and *Living in Captivity*. McGee is also a published and award-winning playwright/screenwriter. www.mcgee4me.com

Michael Puzo Pettersen

Michael Puzo is an actor/playwright and a longtime member of New York's LAByrinth Theater Company. He has appeared in *The Body Politic* (59E59 Theaters), *Killing Women* (Samuel Beckett Theatre), and the world premiere of John Patrick Shanley's *Pirate* (Powerhouse Theater), as well as the LAByrinth Theater productions of *Philip Roth in Khartoum* and *Penalties and Interest* (Public Theater), *A Winter Party* and *In Arabia We'd All Be Kings* (Center Stage, NY), and *Dirty Story* (Harold Clurman Theater). He played

Father Sherman in the film production of Shanley's *Doubt*. Puzzo's own plays include *Lyric Is Waiting* (Irish Repertory Theatre), *The Horse Shoe King of Jersey City* (Aspen Comedy Festival), and *The Dirty Talk* (FringeNYC / Center Stage, NY), which was published by Dramatist Play Service and nominated for an Innovative Theater Award for best script in 2007.

Sidney Williams Molvik / Mr. Flor

Sidney Williams has appeared Off-Broadway in Stephen Adley Guirgis's *Little Flower of East Orange*, directed by Phillip Seymour Hoffman (Public Theater), Bob Glaudini's *Identical Same Temptation* (Theatre for the New City), and Andrea Ciannevei's *Pretty Chin Up* (Shiva Theatre). His other New York stage work includes roles in Michael Puzzo's *The Dirty Talk*, directed by Padriac Lillis (Center Stage, NY); Eduardo Machado's *That Tuesday*, directed by Joseph Chaikin (Actors Studio); *Oedipus*, with Al Pacino, directed by Estelle Parsons (Actors Studio); *Savior*, directed by Malindi Fickle (Manhattan Ensemble); and Kelly Stuart's *Mayhem* (Lion Theatre). He has appeared in the films *Handsome Harry*, *Up to the Roof*, *Fear of Falling*, and *Haunts*, as well as the television series *Law & Order*, *Ghost Stories*, *The Sopranos*, and *Louie*. Williams is a member of the Actors Studio and LAByrinth Theater Company.

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